

Art Regimes – Comparing Brecht, Breton, Latin American Surrealism and in fact Soviet Revolutionary Art

By Shomit Sirohi with Cornel West

I. Continuity – the Pure Process over Reification

Cornel West here, just the Greek arts, then modernism, and finally beloved postmodernism – just the continuity – a construction, epic theatre, cinema praxis, Greek sculpture shifted to production of hand movements in rigid syntax, and all the styles are produced – this then is what Sirohi meant is formal praxis intervening in the art regime – something like the theory of Boal, that art intervenes in praxis – Brecht though remains pessimistic about its utopianism, and thinks it is just for intellectuals, and only for hard line Communists, Sirohi thinks it is for all who are in fact poetic.

II. Regimes, Art Regimes, Process

What I called jottings then or genius and metaphysics, idealism, all of that was once called Brecht, a hard working genius and experimentalist – he even thought education commences with Logic of Sense today mediated by in fact dogmatic idealism in Communism – produce a new logic of sense – that is school. In one act – the sense of a woman, is her idea, lets joke, lets have fun, he thinks he is contemplating her outing to cinema.

III. Mladen Dolar again

Dolar argues – Hard Line Communism, is then in Sirohi, hard line on Poems, only poetry in fact remains, it might seem too poetic his ideas, that dogmatism becomes poetry – that in fact the Brecht you act should be more sensitive, to a woman, something like a joke comes there, he meant he loved her, in fact he meant he was teaching her about the world – such elliptical processes is then the parallax shift from body back to body and thought united, something like proletarian and dogmatic idealism which shifts again to idealism – that double movement on the gesture.